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the social hour and in the choice of cantatas and other form of entertainment which are to be presented on public occasions. The following opinions were very positively expressed:—in the public school there is no time to teach any indifferent songs; no song should be taught in any grade which does not meet a definite need and furnish the proper culture for that grade; the only legitimate entertainment for any grade represents the technical and interpretive ability and the spirit of that grade; entertainments which are the product of the hot-house or for the exploitation of brilliant pupils are a menace; the school social hour or entertainment should never be looked upon as an interruption, but should furnish the strongest motive for good classroom work and hence increase efficiency instead of retarding it.

Many reasons were advanced for a common failure to hold to high standards in the social hour:—a lack of conscience shown in the seeming willingness to sacrifice culture to a desire for popularity; a lazy acceptance of the suggestions of journals, catalogues or acquaintances, without due reflection; a limited acquaintance with musical literature.

The following suggestions were made:—that lists of standard songs, entertainments, and marches should be approved by our educational conferences, published in educational journals and taught in all training schools; that young and inexperienced teachers should be advised to confine themselves to such standards until they develop a discriminating taste.

The opinion was generally expressed that if public school music

shall measure up to the present day demand for efficiency, it must develop a larger conscience in regard to its community and social obligations.

The following incident may furnish some suggestions along the line of the above discussion—

An automobile firm which was losing money, while still unable to fill its orders, called in an expert to help in finding the causes of the trouble. He advised that one high-salaried, well-dressed office salesman be exchanged for two expert workmen; that one Michigan Avenue show window be exchanged for a freight elevator; that a system of filing units be installed, so that there might be accurate knowledge of the supply at any moment, and no time be wasted in assembling the units. Are there not some hints in this incident that we may use to advantage in our work? Do our show windows represent the efficiency of our shops and are we displaying in them only those goods which are the legitimate output of our work and equipment?

Standardization of Music Teaching Adopted by Illinois Music Teachers' Association in 1913

By CONSTANCE BARLOW SMITH,
University of Illinois.

Though Illinois is not the first state to take a formal step in the right direction with regard to adopting a system of standardization in the realm of music teaching, she has agitated the question pro and con many years. She has through her various musical organizations prepared the way so that now when the time seems most propitious she may expect results. A decided sentiment is current throughout the State for

recognition of merit and condemnation of incompetency. Our attention has been called to the fact that more people in the State of Illinois are teaching music than any other one subject, and we find that a large number of the so called music teachers are wholly unprepared (or nearly so) to impart correct knowledge or to inspire. So the Illinois Music Teachers' Association, which is an organization composed of many of the real leaders in the profession, has undertaken to start a movement for standardization of music teaching. A system of examinations for music teachers residing in the State has been established by this organization and a Board of Examiners chosen to provide, conduct, and control examinations for three classes of certificates viz.—Licentiate, Associate, and Fellow, following the same general plan in requirements as is offered in all European centers.

The Board of Examiners consists of five groups of three members each, one group for each of the departments of Piano, Voice, Violin, Public School Music, and Organ. The Board chooses a sixth group from its own membership to have charge of the department of Theory and History of Music. The scope of each of the examinations shall be determined by the Board, while each group determines the scope of the examination in its own department. It is subject to the approved of a ma-

jority of the entire Board of Examiners.*

Certificates of a suitable character will be issued by the Association to the successful candidates and in this way the public will have a means of knowing what manner of teacher has applied for the privilege of instructing the children of tomorrow. The Colleges and Conservatories put their stamp of approval upon the work of their own students by issuing credentials of merit, but there are hundreds of teachers who can neither teach nor show why they should be making the effort. Of course, we all know that some very gifted performers are exceedingly poor teachers, but we find the same holds true in other professions, and we cannot control personalities, but we do hope to materially raise the standards of music teaching and also make it difficult for the inefficient to secure a footing.

The president under whose management the movement originated was Edgar A. Nelson of Bush Temple, Chicago. The present President Mr. E. R. Ledermann of Centralia is very much interested and bending every energy toward its ultimate success.

Exactness of Terminology

Martha Cressey, Sioux Falls,
South Dakota.

While some of the musicians to whom we look for our ideals are saying "Teach little or no Theory" and others contend for a definite amount, and we lesser lights are wondering about this diversity of opinion, it is gratifying to notice that along a certain line there is developing a most desirable uniformity of opinion.

*The Board of Examiners consists of the following members each with a regulated term of service:

Voice: D. A. Clippinger, Shirley Gandell, and A. D. Muhlmann.

Piano: Glen Dillard Gunn, Allen Spencer, and Rudolph Reuter.

Violin: Adolph Weidig, Guy Woodward, and Ludwig Becker.

Public School Music: Constance Barlow-Smith, F. W. Westhoff, and O. E. Robinson.

Organ: Clarence Eddy, J. Victor Bergquist, and Rossetter G. Cole.